

DETAILED OUTLINE OF ENGINEERING LECTURE - WEEK #3

CR 2 Console

Audition - green switch selects Ch1 or Ch2
black pot controls gain
output appears at AUD 0 patch normalled to Ampex In

Monitor - black switch selects Ch1, Ch2, or Air Cue in center
black pot controls gain
fed to CR and ST2, St3 speakers

Line Cue - red switch UP feeds cue from pots 1 and 2 to cue system
Down feeds air cue to center pos of monitor
Center feeds output of monitor into cue bus

VU meters - for Ch1 and Ch2 - on/off switch
5/10/15 db pad

Line One out - Up for feeding Ch1 to Xmas tree 0)
Down for feeding Ch2 to Xmas tree } White double switches

Line Two out - Up for feeding Ch1 to LINE 2 0 patch }
Down for feeding Ch2 to LINE 2 0 patch } White double switch

Channel 1 Gain - Master gain for Channel One (NOT line one)
Channell 2 Gain * Master gain for Channel Two (NOT line two) White pots

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Red pots 612 left or Remote 1)
612 right or Remote 2) use line cue in to cue) ~~Red~~ red switch
TT 1 or Remote 3) selects input
TT 2 or Remote 4) always on cue amp) to pot

Green pots - microphones

CR-1	or	CR-2.....no annncr controls
ST2-1	or	ST3-Bm....annncr controls in CR, ST2 only
ST2-2	or	ST3-1.....annncr controls (you must choose) in CR, ST2
ST1-4	or	ST3-2.....annncr contols* in CR, ST3 only & ST3
ST2-3	or	ST3-3.....no annncr controls - emergency mikes

the green switch selects which mike is controlled,
the black switch selects which channel the mike ends
up on

CR2 Announcer Controls

duplicate mike switches
St2-1) both switch
St2-2)

-----a switch selects either St2-2 or St3-1
St3-1)
St3-2) both switch

defeat switches for ST2 controls and ST3 controls - if apparatus in
the studios should fail, throwing either of these controls
disconnects the studio mmke and talkback controls.

other controls similar to CR1
override (ST2 & St3)
listen
warning lights
speaker cuts
CR1 Talkback

Xmas Tree

these three switches and six lights control which programs go to which transmitters. Either control room's program may be fed to any transmitter or combination of transmitters simply by throwing the 540, 640, or FM switches (Nora, Ray, Helen) left or right for CR1 or CR2 respectively. Any combination is possible, however, CR1 at present does not meet FM standards.

Patches

Tel 1 thorough 12 incoming telephone lines
Remote 1 - 4 inputs to red pots
Utility 1 and 2 the 612 is normalled to these, which are upper positions of red pots 1 and 2. Utility 3 and 4 are normalled to patch~~xxxx~~ 3 and 4 and do not even appear on patchboard.
Bus A/B/E Busses to CR 1
Bus D/E Busses to small patchboard on back wall
Multi I/O/O splits a signal
10 db pad, 20 db pad these attenuate a loud signal
Rmt 8/9 direct inputs to these remote positions in CR 1.
Aud 0 output of audition amplifier
Lin 2 0 output form right hand white switch
CR 0 Br bridging outputs of CR 1
Test 1000 - 1000 cycle test tone for Conelrad, etc.
Li 1 Br, Li 2 Br Bridging outputs of line 1 and 2
CR spkr, ST 2 spkr, ST 3 spkr self explanatory
Rec-Exec input to an amplifier normalled to 640 trans mon which feeds exec office and reception area
540 Trans M On, 640 Trans Mon, FM Trans Mon these are samples of ~~aur~~ on-the-air signal; FM is actually the output of a receiver in the rack
AirCue In input to the lower position of red switch on console normalled to FM Trans Mon

Not covered : Remotes & Remote TB
Recorders
Conelrad
Rack Switchs
FM Controls
Impedances and Transformers

Gain controls for cue, earphones, ~~xxxx~~ tlakback are on right-hand rack. Head phones may be plugged into either of pairs of jacks appearing in CR and ST to monitor line 1 or line 2. In addition, CR haedphones may be switched to cue by pulling switch on right side of jack-box forward.

Line amp - also ~~dn~~ in righthand rack, with on/off and gain input and two output patches appear on patchborad.